

## COLUMBUS & AFTER: RETHINKING THE LEGACY HISTORY COMES ALIVE UNDER THE BIG TOP

**C**hatauqua magic" is what Columbus portrayer Gregory Monahan came to call it. And by the time the big-top tent was struck in Ukiah and the Council's touring troupe of scholar-performers headed north to Oregon in early August, more than 13,000 Californians had experienced it.

What they had experienced—and helped to create—was a revival of a uniquely American form of traveling educational entertainment. In the "Columbus & After" version, a joint project of the California and Oregon humanities councils, audiences were brought face to face with historical figures representing the peoples and cultural outlooks that had come together and frequently clashed on this continent in the centuries since Columbus's voyages.

On four successive summer evenings in each of four California communities—Santa Barbara, Merced, Santa Clara, and Ukiah—audiences met Columbus himself; learned of Father Junípero Serra's efforts to found the Franciscan missions of California and convert the Indians; listened to Jessie Benton Frémont, wife of explorer John Charles Frémont and daughter of Senator Thomas Hart Benton, speak passionately of the importance of expanding the American nation to the Pacific; and heard the Native American view of these cultural encounters from Chief Joseph of the Nez Perce or Cupeño leader Antonio Garra. Audience members were encouraged to enter the dialogue, to question first the historical figures themselves, and then the scholar-performers who breathed life into these figures.



"The tent itself created a mood," noted California chatauqua coordinator Rhea Rubin. Here, Ukiah residents gather for an evening performance in Todd Grove Park. Photo by Barbara Vasconcellos/The Daily Journal.

"People came to the tent," Monahan wrote later, "and joined in the process. They willingly suspended disbelief, transported themselves back in time, yet maintained their own perspectives from their own times." More than that, they helped shape what historian and chatauqua evaluator James Houston called "a cross-cultural dialogue that resonates from the past to the present."

Attempting such a cross-cultural dialogue around the voyages of Columbus had seemed a great risk when the California and Oregon councils began planning the chatauqua more than three years ago. And the closer the quincentenary of his voyage crept, the more controversial a figure Columbus became. So the councils changed the original project

title to one that suggested the ambivalence that many people felt about the consequences of the explorer's actions, and emphasized that the chatauqua meant to commemorate—remember together—rather than celebrate the Columbian voyages.

Such efforts, however, did not reassure everyone. Protestors were present on many of the sixteen chatauqua evenings. In Ukiah, the heat they generated warmed the letters columns of the local papers for days afterward. But under the big-top tent, within the flexible chatauqua format, these protestors' voices were welcomed to the cross-cultural conversation. The evenings became, according to chatauquans and many attendees alike, "a time for healing old wounds."

"I felt," wrote James Houston, "that something more than education was going on. A deep need was being addressed, the need to give voice in a public forum to perceptions and concerns that bear upon the culturally diverse society we all inhabit now."

In fact, the success of the chatauqua surpassed most of the planners' expectations. Audiences at the evening performances and at the more than fifty locally sponsored events and workshops that accompanied the chatauqua were enthusiastic. "Thank you for such a wonderful gift to my son," wrote a parent from Santa Clara. "I brought my ten-year-old and his best friend. This is the best way for them to learn history, and they are loving it. I had only hoped this would plant a little seed in their minds. However, a tree was planted with very strong roots."

"To those who fear that our people no longer are capable of engaging in honest dialogue," chatauqua moderator Jim Rawls wrote in his summary report on this eventful summer, "to those who mourn that the ideal of democracy has been lost, who despair that the promise of reconciliation has been broken, I say: Come to chatauqua and listen to the people."

### COLUMBUS & AFTER CALIFORNIA FACTS & FIGURES

#### THE SITES

**Santa Barbara**  
June 30 - July 4

Daytime Workshops ..... 11  
Total Attendance ..... 1927  
Local Coordinator: Jarrell C. Jackman

**Merced**  
July 7 - 11

Daytime Workshops ..... 10  
Total Attendance ..... 3206  
Local Coordinators: Susan Walsh  
& Dee Near

**Santa Clara**  
July 14 - 18

Daytime Workshops ..... 13  
Total Attendance ..... 2604  
Local Coordinator: Trudy Taliaferro

**Ukiah**  
July 28 - August 1

Daytime Workshops ..... 18  
Total Attendance ..... 5450  
Local Coordinators: Suzanne Abel-Vidor  
& Barbara Wanderer

**Total California Attendance: .13,187**

#### THE CHAUTAUQUANS

**Christopher Columbus**  
**W. Gregory Monahan**  
Associate Professor of History  
Eastern Oregon State College

**Junípero Serra**  
**Donald C. Cutter**  
Professor Emeritus of History  
University of New Mexico

**Jessie Benton Frémont**  
**Sally Roesch Wagner**  
Research Affiliate  
Women's Resources and Research Center  
University of California, Davis

**Chief Joseph**  
(In Santa Barbara)  
**Phillip Williams George**  
Nez Perce poet

**Antonio Garra**  
(In Santa Clara & Ukiah)  
**José Ignacio Rivera**  
University of California, Berkeley

**Moderator**  
**James J. Rawls**  
Instructor of History  
Diablo Valley College

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# COLUMBUS AND AFTER: RETHINKING THE LEGACY

## UKIAH IMPRESSIONS

*Editor's Note: By the time the chautauquans reached their last stop in California, they had become master collaborators in their elusive magic. Some impressions, then, from summer evenings in Ukiah's Todd Grove Park.*

Wednesday July 29

Here he was at last. After all these centuries — Columbus, returned to account for himself. A stern, often arrogant man dressed in black velvet hat and fur-trimmed cloak, he slowly paced the stage, hands folded in front of him, a huge gold cross hanging heavily from his neck.

"Fresh water was the first thing we sought in the Indies," he began. Then, before complaining of his long effort to finance his voyage and his frequent rejection by "men who had never commanded anything larger than a writing desk," Columbus spoke of what concerned his vast and largely skeptical audience most — that first fateful encounter.

perhaps slightly underestimated the distance we had traveled" for the mariners. It was important for them not to know how far they were from land, he claimed. "For when we proceeded away from land, they were much afraid we would not find it again."

Columbus spoke, too, of other landings and other meetings. And then he spoke of gold. "We noticed that some of the Indians wore small gold pendants and we took some of them aboard our ships in order to teach them our speech, and to have known to us where this gold might be found. So we proceeded in a southerly way. And at each island I would come ashore and take possession for their Most Catholic Majesties. And then we would search for gold.... 'Gold!' I wrote once, 'Most excellent gold! Who has gold has a treasure with which he gets what he wants, imposes his will on the world, and even helps souls to paradise!' I had promised gold to their Most Catholic Majesties, and gold it was I would deliver."



*In an unplanned moment in Santa Clara, Columbus was dramatically confronted by a delegation from the South Bay Indigenous Quincentennial Council representing the first native people Columbus met in the Caribbean. "Columbus listened impassively, then responded forcefully," moderator Jim Rawls recalled. "Afterwards the Native Americans met with Professor Monahan and thanked him for being Christopher Columbus for them." Photo by Charles Barry, courtesy of Santa Clara University.*

*Who has gold has a treasure with which he gets what he wants, imposes his will on the world, and even helps souls to paradise.*

"I first came ashore on the twelfth day of October in the year one thousand four-hundred and ninety-two. God's holy year. There were strange people there. I wrote of them in my journal: 'The people of this island all go naked as their mothers bore them, except that some women cover one place only with a leaf of a plant or with a net of cotton which they make for that purpose. They have no iron or steel weapons, nor are they capable of using them, though they are a well-built people of handsome stature, because they are wondrously timid. They have no other arms than arms of cane, cut when they are in seed time, to the ends of which they fix sharp little sticks. But they dare not make use of these. Oftentimes I have sent ashore two or three men to some town to have speech. People without number have come out to see them, and then seeing them have fled.... And I knew when I saw them that they would make good servants when we brought God's church and Castilian words to these Indies.'"

The reaction of the crowd that spilled out onto the lawn through the open sides of the tent was palpable. There was a murmur from the protesters who stood near the stage holding terrifying drawings of atrocities reproduced from old Spanish texts. One woman, dressed in a black shroud and carrying a candle, moaned. And her moans turned to sobs as Columbus continued his tale.

The Admiral of the Ocean Sea and Viceroy of the Indies, as he was named upon his return from this first voyage, recalled keeping two journals of the voyage, one, the true one, for himself, and another "in which I

Finally, as the evening grew full, Columbus recounted his term as governor of Hispaniola, denied the charges of mismanagement leveled against him, and spoke of his removal from the governorship. There would be one more disappointing voyage, a kind of watery salve for his abraded pride, from which he would return "to find that my good sovereigns were not keeping the contract which I had made with them." "It was I," he lamented, "I who unlocked the gates of the ocean sea and gave to their Most Catholic Majesties the keys."



Then Columbus sat in an ornamented chair. And it was the audience's turn.

"What," wondered moderator Jim Rawls, "is the connection in your mind between getting gold in this world and taking souls to the next?"

"The Church does not live by faith alone," Columbus responded, provoking laughter. "It must have wealth to do its work." And he told of his dream of financing another great crusade "by which the Holy Land will be rescued from the Infidels....If my wealth can do this great thing, then all my labors would have been worthwhile."

Then the shrouded protester stood and began the sometimes heated exchanges that crackled between past and present on this and the following nights.

"Cristóbal Colón," she cried, "look at me! I am the shadow of unwritten history. Your gold, your glory cost lives and suffering. You were the beginning of the end of a great culture of peaceful people who took care of you. You did not tell these

people how you cut off our hands, how you put buttons on us to tell us what was our quota of gold. And when we could not find it, you cut off our hands and we bled to death. Why didn't you tell the people that?"

Columbus was unrepentant. "I brought you salvation," he said forcefully. "I brought you God's word and his church. You had been damned throughout eternity, and I brought you the way to the gates of paradise."

Audience members probed the contradictions of this controversial man. How could he begin by saying he valued honesty and then admit to misleading his men? "Sometimes a small sin can, beyond the realm of logic, lead to a greater good." How did he justify the cruelty to the Indians? "If men cannot live by law, they cannot live. Law it was we brought to the Indians. And it was occasionally a harsh law, though not so harsh as that of the governor who replaced me or as the settlers would have had me be."

These exchanges were painful to some. "This makes me feel bad all the way to my stomach," said one woman. "It is clear to me that what started with Columbus's relationship with Native Americans made it

possible for fifty million Native Americans to be killed in the last five hundred years. That is what the Quincentennial is about to me."

"We will continue to resist the genocide and torture that began with Christopher Columbus," added Coyote Valley Tribal Council member Priscilla Hunter in prepared remarks read from the stage.

"I sought to give you a very real, if somewhat hard view of Columbus," Professor Gregory Monahan said when he had doffed Columbus's robes and reassumed his scholarly demeanor. "The whole point of the chautauqua is to have a dialogue," he would add after another heated exchange at the end of the night. "We're not chained to any type of process. We're here to exchange ideas. This exchange lies at the heart of what we are or should be or can be as people in this republic. If we don't have these kind of exchanges, if we are not good historians, then the republic cannot stand. But if we are good historians, and if we're skeptical, and if we understand both intellectually and emotionally what is happening here, then we make our republic stronger, and your CCH dollars will have been well spent tonight."



Thursday July 30

**E**arlier in the evening Father Junípero Serra, father president of the Franciscan missions in Hispanic California, had pointed at the knotted cord girding his waist and said in a passionate voice, "Look! These three knots represent the vows that we take. And the first is the vow of poverty. We can own nothing. Who, then, are the owners of the missions? The Indians. We are merely the parents, and they are our children. We are in charge of their lives until they are able to care for themselves."

Now, mindful of the growing controversy surrounding Serra's probable canonization, the audience

"Yes, I see a contradiction. But a parent must correct his children when they are wrong. We corrected the Indians when they were wrong."

"Could that correction go to the point of physical harm or even to death?" Jim Rawls wondered.

"No. I do not believe it can. Punishment may be very strict. But to kill someone? No."

"What are the parameters of acceptable punishment?"

"This is a very complex problem," Serra replied hesitantly. Then he answered slowly, "It would depend on the number of transgressions of the person involved, his age, his general comportment. There are many variables."

him. He was no saint. He made mistakes. I don't know if they were justifiable mistakes, but they were mistakes I can understand, even if I can't condone them. I can understand how a person who had his tremendous dedication would feel that the punishment, severe as it was, was being done toward a good end. But I don't consider it that."

And how successful were the

Franciscans in bringing "civilization" to California?

"If civilization means place-name geography," Cutter told his audience, "they did a good job. If it means converting Indians to Catholicism, they made some progress but did a pretty shabby job. If it means understanding the native people, they were a total failure. They spent most of their money poorly."

*"If civilization means understanding the native people, the Franciscans were a total failure."*

was questioning him about a mission system some regarded as unspeakably cruel.

Did he not, wondered a man near the stage, hold Indians in the missions by military force? If so, how could he defend such an action?

"I do not deny that we held people there by force," Serra replied in a quavering voice. "If we allowed them to go, we would be remiss as parents. It is our job to see that our children — the Indians — have the opportunity to learn, and they will not learn in the wild. We act as shepherds of sheep, of Indians who are not yet ready to become rational men."

Asked by a young woman at the center of the tent what he meant by "rational," Serra said, "The difference between rational and irrational is whether they have had the opportunity to learn of the salvation of God."

"I'd like to know how you can justify your treatment of the Indians based on the life of St. Francis himself," said a man at the outer edge of the audience. "He certainly wouldn't approve of anything you did. Do you see any contradiction between your missions and your founder?"

"Okay," said Rawls. "Let's be specific. Let's say we have a woman in one of the missions who has a miscarriage and her punishment is to have her head shaved, to be flogged every day for fifteen days, to have her feet shackled for three months, and to be required to carry a hideously painted doll in her arms as symbolic of the child she did not bear. How would you judge that kind of punishment?"

"The priest that did that should be punished himself by an equal sort of punishment."

"Would you be surprised to learn that that was done by a Franciscan missionary in California? After your death, but it was done."

"I'm sure it would have to have been after my death," Serra said with finality.

Asked later to comment on the allegations of cruelty made against the man he had portrayed, Professor Donald Cutter, a scholar who spent almost a quarter century working on behalf of the indigenous people of North America, would say, "We need to take Serra in a certain context of history. At times, I'm sure the disappointments he felt at the loss of potential converts got the better of



*Professor Donald Cutter as Father Junípero Serra, founder of the Franciscan missions in California. Photo by Robert B. Taylor, courtesy of the Grace Hudson Museum.*

## Culture clash

### From the "text" of Christopher Columbus:

**M**any times the Indians had to be punished, as people had to be in Spain. They did dreadful things! Why, two Indians — two of them — took a cross from a true church and carried it out into the planted fields. There they buried it and they urinated upon it. I took these Indians and I hanged them, for this was the penalty for blasphemy.

### Question from the audience:

As Columbus, you talked about the Indians burying a cross. What was going on there?

### Professor Monahan:

Here is a perfect example of the tragic failure of two cultures to communicate. This was an effort on the Indians' part to show great respect for this sign of religion. The action meant to them that this cross had the power to bring fertility to soil, which was the highest compliment they could pay to any religious artifact. They were being as good Christians as they could in their own culture be. But when Columbus heard of this, it was so horrible from his cultural perspective that he had them executed instantaneously.



*A performance by Ballet Folklórico de la Casa de la Raza preceded Gregory Monahan's portrayal of Christopher Columbus in Santa Barbara. Photo by W.B. Dewey, courtesy of the Santa Barbara Trust for Historic Preservation.*



# COLUMBUS AND AFTER: *Continued*

Friday July 31

As on previous nights, the audience was challenging their interlocutor from the past, trying to reason her out of the inconsistencies and contradictions in her explanation of the American republic's westward expansion into California.

The formidable Jessie Benton Frémont, however, was having none of it. "Oh sir, you quote Preuss," she said when asked about her husband's statement that he would gladly relinquish all the scientific knowledge gained from his expeditions if he were allowed the privilege of taking with his own hand the scalp of one Indian. "Preuss was the cartographer on the mission, a gloomy man, jealous of Mr. Frémont, and not to be believed. Mr. Frémont instructed those who were traveling with him, many of them Indians and the rest mostly mountain men who had Indian wives, that Indians were not to be killed unless it was absolutely necessary. And animals were only to be killed for scientific purposes, and for food."

The baldness of her assertion stunned the audience into a hiccough of ironic laughter. But up on stage, bathed in light, Mrs. Frémont maintained a sober, almost fierce, demeanor. Her purpose, after all, was deadly serious. She was here to defend husband John Charles Frémont — the great "Pathfinder," leader of the Bear Flag Revolt, and first presidential candidate of the "free soil, free speech, free press" Republican party — against charges of injustice.

*Why is it that when a man speaks his mind forcibly, he is said to be making his point clearly and strongly, but when a woman speaks her mind, she is said to be losing her temper?*

So far her defense had been ringing. She had spoken fervently of her husband's role — and of her own — in freeing California and bringing it into the Union as a free state. And she had told how her husband, appointed commander of the Department of the West by Lincoln at the outbreak of the Civil War, had issued an emancipation proclamation freeing the slaves of Missouri, only to have the order rescinded by the White House.

"I took the first train to Washington," she had recalled. "And, dusty from travel and tired, I asked for a meeting with President Lincoln. I explained to him what we were doing and why, and Mr. Lincoln said to me, 'This war has nothing to do with the Negro. This war is fought to save the Union.' The Pontius Pilate of the slaves sat in the White House.

"Later I heard that Mr. Lincoln told one of his aides that I had abused him so mercilessly that he had found it



Jessie Benton Frémont (portrayed by Sally Roesch Wagner) informs and instructs moderator Jim Rawls. Photo by Elliot Klein.

difficult to maintain his composure. Why is it that when a man speaks his mind forcibly, he is said to be making his point clearly and strongly, but when a woman speaks her mind, she is said to be losing her temper?"

The audience had vigorously applauded Mrs. Frémont then. But now many wanted to know why she didn't apply the same standard of justice to the Mexican inhabitants of California or to the Indians as she did to African American slaves, or to her husband.

Asked whether she had been aware of Indian slavery in California, she proved evasive. "I will tell you about our neighbors, our closest neighbors at Las Mariposas — the Digger Indians, so named because they ate the inside of the digger pine cone and because they dug roots," she began. And continued at length describing the happy, wordless comparison of domestic rituals that went on between her Indian neighbors and herself before admitting, "there were those settlers who did not respect the rights to land of the Californios that John had so carefully protected in the peace treaty. And there were those settlers who unjustly did not live in harmony and peace with their Indian neighbors."

Asked to compare the humanity of Native Americans to that of African American slaves, she said, "Sir, the answer is obvious. The slaves did not travel the countryside seeking other human beings to kill, as did the Indians."

Pressed once again about whether she had been aware that Indian labor was being unfairly exploited, she described a law for the protection of Indians passed shortly after California became a state. "It allowed for a program of internship, a program of apprenticeship in which Indian children, with the permission of their parents, would be put in a good Christian home and taught the virtues of Christianity and civilization. The cruel and heartless among the settlers took advantage of this law and profited from it at the expense of the Indians."

Mrs. Frémont added that she herself had employed Indians, despite being warned that they would steal her blind. "I did not find that to be the case. They were diligent workers. There were Indian girls who had been taught by the priests at the missions to cook and

to sew. They lived such a happy, peaceful, and contented life that I decided to continue the experiment the missions had begun. I washed these Indian girls up and dressed them in colorful costumes and saw to their hair. And they were colorful peasants — and good workers."

The audience was audibly relieved when this energetic proponent of Manifest Destiny was at last returned to the depths of the past. But its relief paled next to that of Sally Roesch Wagner, the women's studies professor who had portrayed Mrs. Frémont.

"The challenge and the pain of portraying Jessie Benton Frémont," Wagner said when asked, "is the impulse I have to point at her and say, 'How could you do that?' What she is teaching me in this love/hate summer with her is that I am as riddled with

contradiction as she is. I am beginning to get some sense of how historical scapegoating works — that those of us sitting here can be outraged at her use of the word "savage," yet will attend Washington Redskins games. Where is the place of accountability? Did someone tell Jessie Benton Frémont, 'that term is offensive to me and I would like you not to use it'? I doubt it. But Native Americans have said to us 'the use of Native American symbols to sell whatever it is you're selling is offensive to us.' From that moment of knowledge, if we continue stealing a culture, we are accountable."

Then, returning to the issue of slavery that had so dominated the evening's discussion, Wagner said, "The slavery that Jessie Benton Frémont referred to was strong in this area then. According to reports almost every family in Ukiah had an Indian child or two working for it. Slave traders would come in and say, 'We found these little kids and they have no parents. We're the guardians and we desperately need someone to care for them.' Then these women with their kind hearts would buy these Indian slave children. They thought they were helping. They thought they were doing good. What they didn't know until later was that the slave traders killed the parents so that they could appear in court with the kids and say, 'these are my wards. I'm going to take these kids and get them in apprenticeship programs for their own good.'

"In one of the workshops we heard that this slavery continued in one form or another into the 1920s. Does it go on in any form today? There is no interaction between Indians and non-Indians that is not full of that history. The thing I hope happens in bringing this poison out is that it will allow us to see mirrored the violations that continue today and lead us to say, as Holly Near, one of my mentors, says, 'No more genocide in my name'."

## Healing Old Wounds

*Editor's Note: The following is an excerpt from chautauqua moderator James J. Rawls' chautauqua narrative.*

Jessie Benton Frémont was in rare form at the chautauqua in Ukiah. As presented by Dr. Sally Roesch Wagner, she vigorously defended murderous assaults on local Indian people as actions that were "rude but necessary." She described in graphic detail the actions of American settlers who seized Indian women and children and sold them into slavery on the northern California frontier in the 1850s and 1860s.

After her performance, a middle-aged rancher from Anderson Valley came forward to speak to me. His manner at first was brusque. "Where'd you get all this stuff about Indian slavery and killings?" he asked. I assured him that whatever had been described on stage could be documented from historical records. The rancher said that he had never heard these things discussed before, but that he had learned about them long ago from his great-grandfather who had settled the valley in the 1850s. "He made more money in those days

selling the 'surplus' Indians off his land than by running cattle," the rancher told me, speaking now in a soft, almost inaudible voice. "I can show you right where they caught the Indians, and where they killed them. I can tell you about families in this valley who shot Indians for sport."

His voice trailed off as two local Pomo Indian women came forward to share their stories. One of them told of her great-grandmother who had fled across a stream to escape from a band of pursuing whites. "She had to leave behind her youngest child, tied in a cradle board, hidden behind a rock on the side of the stream. When she returned to the rock, she found her child dead, a knife driven through its tiny chest." As the Pomo woman spoke, the rancher listened intently and nodded in agreement. "Yes," he said quietly, "that really happened."

We stood in silence. I felt that an unbridgeable gap somehow had just been crossed. Words had been exchanged that had been withheld for decades, words that might lead to the healing of wounds long denied and left unattended.



Saturday August 1

The evening was drawing to a close. José Ignacio Rivera had just completed an eye-opening portrayal of the little-known Antonio Garra, a Cupeño Indian who had led a tax revolt against the American government in 1851, and had been executed for his act of defiance. Now Rivera was asked to give his assessment of Garra.

"He is one of my all-time heroes," Rivera began, "up there with the other great Indian leaders. I first began to study him when I was doing my graduate work in history at UC Riverside. What intrigued me was that, in general, Californian Native American leaders have been slighted and ignored in academia. Many leaders in California were just as brave and as important in the history of our state and nation as the other great Indian leaders back East. Garra was on a par with Tecumseh and Sitting Bull in trying to forge an intertribal alliance.

"One further point. Antonio Garra revolted against the United States for the same reason that the American colonies revolted against Great Britain — taxation without representation and the failure of due process in the judicial system. So here we have a native Californian embodying the essence of the American concept of liberty, and having to fight the country that expounded those principles."

Asked about the current status of the Cupeños, a tribe that even at its height numbered no more than seven or eight hundred people, Rivera said, "After the revolt, the Cupeños did return to their traditional village, but several years later they were forced out. There are descendants of Antonio Garra alive today. The Cupeños are still alive, but they are not in their traditional homeland."

But on this final evening of the chautauqua, the audience was most concerned about the future.

"Is there a conflict between your role as scholar and your sense of yourself as a Native American?" a young woman asked. "What do you say to young Native Americans and their parents about maintaining a balance between traditional and modern ways?"

"I was one of the original students at DQ University," Rivera said. "And in my own tribal background — I have a lot of Mexican Indian blood on my mother's side — I come from a long tradition of academia. People don't

realize that every major city in pre-Columbian Mexico had a university and a complete library with codices. The reasons we have so few codices today is that the Spaniards burned them as superstitious lies of the devil.

"At DQ University we used to have many discussions about this issue. I believe education is like a car; it depends how you use it. I am not using these skills and this education to assimilate myself. Rather I am using them for the preservation of the Indian people. Today, taking up a gun and trying to change things will not work. The best weapon Indians have to fight injustice is education. I use the tools for the preservation of my people, and I am guided by the advice my elders have given me."

And then, for what would be the last time in Ukiah, a questioner rose and said, "Last night two Native American women spoke about their current pain, anger and frustration. This was something new to me. I didn't know we had a problem or that there was pain in the Indian community in the United States. Could you please give us a little perspective about the extent of this hurt?"

"It has been a long time building," Rivera began. "A long time being suffocated and kept inside. You will hear this anger because of the many years of being unable to effect change. There is a lot of hurt.

"But I also see a lot of unity growing between different tribal groups and different indigenous groups. Over the years I have been part of conferences in which tribes from all over the country and indigenous peoples from Mexico, Central America, South America, Hawaii, New Zealand, Australia, Lapland have come together. We are discovering that the problems of the indigenous people — the people of the earth — are analogous.

"At the same time, I want to point out that we shouldn't just blame one group of people or one race. Because looking at the course of history, we quickly see that one Chinese dynasty burned the books of a previous dynasty, that it was Africans who sold Africans to European slave traders, that it was Indians who hunted down Indians.

"What we have to do — and this is the important part of this chautauqua dialogue — is look at these past occurrences, these past injustices, and come together as intelligent human beings and say, 'No more.' Let's try to effect positive change for the future and not repeat the pitfalls and prejudices of the past."



José Ignacio Rivera portrays Antonio Garra, Cupeño Indian leader of an 1851 tax revolt. Photo by Robert B. Taylor, courtesy of the Grace Hudson Museum.

## WHITE WOLF SPEAKS

*Editor's Note: This article is adapted from a address Mendocino County Chautauqua Committee member White Wolf gave at the close of the Ukiah chautauqua on August 1, 1992.*

I became involved in this process because it was an opportunity to raise issues, express a Native American viewpoint, and ensure that we were represented.

But, more than that, it was an opportunity to bridge the gap of 500 years and serve as an example of how we can set aside our differences and work together. I would also say without hesitation that every issue and concern that I raised during committee meetings was received with respect, discussed, and acted upon in the best interest of the Native American community.

It is important to remember what these past four nights represent. Each night has been a time to come to grips with our feelings of anger, guilt, pain and remorse. It has also been a time for mourning and grieving as we remember our ancestors. More importantly these past four nights have been about rewriting history in order to reveal the truth, as awful as it may be, and in so doing to educate ourselves and our children so that the walls of ignorance will crumble once and for all — ignorance which has embroiled this country in racism, discrimination, and prejudice. However, I understand that it is not only Native Americans who have been slighted by history, but also women and Americans of African, Chinese, Japanese, Italian, Irish, Mexican, and Jewish descent, as well as practically every immigrant group. We all have a story to tell of how we have been discriminated against in one way or another.

Having been raised in this vast melting-pot society of ours I awakened to discover my Indian heritage. In so doing I began to cross the lines and barriers before me so that I might have a deeper understanding of who I am. In the same vein I invite each one of you to awaken and discover your own ethnicity and heritage so that you can take pride in your individuality and uniqueness. In so doing we can remember that in the tradition of my ancestors we understood the importance of personal power and our place within the community and the universe. However, it was and still is through the application of this knowledge in strengthening the bonds of our community that many can benefit from our own self-realization.

In closing I would like to reflect on where we stand today in relationship to the federal government. Over the past two hundred years the policies and practices of those in power have stripped us of our cultures, ethnic diversities, and individual rights and freedoms. Official policies have upheld slavery, denied women the right to vote, and interned Japanese Americans during World War II. As we look at our situation today, all of us are denied adequate educational and economic opportunities, health care, affordable housing, and research monies to fight AIDS. So you see? We are all being treated like second-class citizens. We all have more in common to raise our voices for than differences to keep us apart.

With that said, I ask that each of us leave here tonight with a better understanding of ourselves and others, and renew our hearts with love, compassion and tolerance, and a revitalized growth in personal power that we can share with one another in order to make a difference, and come together for the common good of this and future generations. Thank you.



Cal Skyhawk Haynes and Mona Lisa Morning Star Perez and children perform Native American Dances on the last night of the chautauqua in Merced. Photo courtesy of Susan Walsh.



# SAN DIEGO SELECTED FOR COUNCIL'S ANNUAL PUBLIC HUMANITIES PROJECT

## NEIGHBORHOOD INTERVIEWS COMPLETED

Longtime residents of San Diego's Emerald Hills, Gaslamp District, La Jolla, Linda Vista, and Sherman Heights neighborhoods recently completed recording the historical interviews that will serve as the foundation for this year's Council-sponsored communitywide humanities project.

Called "Searching for San Diego," the project will examine the notion of a person's "sense of place" by comparing and contrasting the experiences of residents of five San Diego neighborhoods. Dramatic performances, tours, and scholar-led discussions will explore the rich cultural heritage of each neighborhood and will encourage San Diegans to share insights and experiences, develop a larger historical sense of themselves and their city, and bridge the invisible barriers of language and outlook that sometimes divide the community.

The project, the result of a year of evaluation and planning activities involving more than sixty representa-

tives from cultural, arts and community organizations in San Diego, will culminate in the 1993 California Public Humanities Lecture on the evening of Friday, June 4. This year's lecture will be delivered by N. Scott Momaday, a celebrated artist and writer who won a Pulitzer Prize for the novel *A House Made of Dawn*. Momaday, who will speak on the topic "A Sense of Place," will be the subject of an interview in the next issue of *Humanities Network*.

"Searching for San Diego" is part of the Council's longstanding effort to bring public humanities programs to areas where CCH-funded projects have been rare. This year's project coincides with the opening of a Council office in San Diego, and underscores the Council's commitment to the region. Individuals who would like more information about the San Diego project are encouraged to call the Council's San Diego office.



*Dorothy Hom of the Chinese Historical Society conducts one of the "Searching for San Diego" project historical interviews with Alex Kuehn of the Gaslamp District's Royal Pie Bakery.*

## "DONNER PARTY" WINS D.W. GRIFFITH AWARD

"The Donner Party," a ninety-minute documentary film written and directed by Ric Burns, has been awarded the National Board of Review's D.W. Griffith Award for the best television program of 1992.

The film, which received funding support from the California Council for the Humanities, uses archival photos, drawings and maps, interviews with writers and historians, and diaries, letters and memoirs of the party members to relate the story of the 87 emigrants bound from

Illinois to California in 1846 whose attempt to take an untried shortcut across the Sierra Nevada mountains ended in cannibalism, and death for nearly half the group.

The film aired over PBS on October 28 to universal critical acclaim and scored unprecedented rating successes, drawing larger audiences in many cities than competing commercial programs, making it the most watched single program ever broadcast on "The American Experience" history series.

## PROMOTING THE PLEASURES OF READING

*Editor's Note: National Book Week, America's annual celebration of writers, books, and reading was observed during the third week of January this year. The following suggestions for celebrating the week were prepared by the National Book Foundation, and are reprinted with permission. We think the suggestions make sense at any time.*

ADULTS:	FAMILIES:
<ol style="list-style-type: none"><li>1. Make Reading Easy. Ensure the availability of large-print books and magazines for relatives or friends with dimming eyesight.</li><li>2. Volunteer to Read. Contact the dean of students at a local college or university and volunteer to read aloud to blind students. Or contact a local hospital and volunteer to read in the pediatric ward.</li><li>3. Coordinate a Reading Circle. Gather friends and family after work or on weekends to discuss books which everyone can enjoy. Commit yourself: chose your books early and keep the meetings regular.</li><li>4. Be a Literacy Tutor. Volunteer to help spread the gift of reading to adults or children through your local literacy organization.</li><li>5. Organize a Neighborhood Book Exchange. Set aside one weekend afternoon when adults and kids can swap books.</li><li>6. Donate Books. Extend the life of your unwanted books by bringing them to a local homeless shelter or hospital.</li><li>7. Become a Writer Yourself. Begin a journal, write a letter or submit an article to a local publication.</li><li>8. Party. Host a bash to dash away the January blues. Ask your guests to come dressed as their favorite literary characters.</li><li>9. Read the Book Before You See the Movie. You will be amazed at the difference between literature and film.</li><li>10. Listen to Authors. Contact a local bookstore for information about author readings in your area. Volunteer to help at these important events.</li></ol>	<ol style="list-style-type: none"><li>1. Turn Off the Television. Calculate the amount of time your children spend in front of the set and ask them to read as often as they watch.</li><li>2. Visit the Library with Your Family. Encourage your kids to discover new areas of interest. And don't forget to make sure they bring their library cards.</li><li>3. Go to School. Meet with their teachers to set specific reading goals for your children — and make reaching them a cause for celebration.</li><li>4. Experiment. Introduce your children to the literature of a different era. Or visit a different culture each evening by reading folktales from around the world.</li><li>5. Read Aloud. No one really outgrows the fun. Choose a play and have the whole family join in.</li><li>6. Take a Trip. Go on a family excursion to a museum, historic site, or other place of interest, and ask your children to write about their experiences there. Then bring them to the library to check out books on a related topic.</li><li>7. Make a Book. When your children have finished making the covers, illustrations, and text, have them staple or stitch all the pages together. A title page, dedication page and an author page can add to the fun. Check your local library for a detailed book on this subject.</li><li>8. Establish a Regular Time for Reading. Weekend mornings are perfect. A quiet, comfortable, well-lighted place to read will add to your children's pleasure.</li><li>9. Set an Example. When your children see you engrossed in a book, they'll want to follow suit.</li></ol>

## Chautauqua Reader Minigrants Available



Minigrants are available for people interested in forming reading-and-discussion groups using the chautauqua reader as a basis for discussing cultural encounters and the American multicultural experience. The reader contains articles about the "Columbus & After" chautauqua figures, as well as excerpts from essays, novels and reminiscences about the encounters of the peoples who have populated this continent since the voyages of Columbus. For more information about applying for these minigrants, please contact a program officer at the Council office nearest you. (Photo by Robert B. Taylor, courtesy of the Grace Hudson Museum)



# Grants Awarded

## PUBLIC PROGRAMS

### Democracy in America: Alexis de Tocqueville, Other Travelers, Other Voices

Sponsor: Inland Empire Educational Foundation, San Bernardino  
Project Director: Mary H. Curtin  
Amount of Award: \$25,000 in outright funds and \$12,500 in matching funds if \$25,000 is raised in outside gifts

Using Alexis de Tocqueville's account of his visit to this country in the early 1830s as centerpiece and departure point, this multifaceted, three-site project develops three first-person scholar-as-character presentations to engage audiences in a dialogue about democracy in America, then and now. The scholar-characters, representing de Tocqueville, Frances Wright, a Scottish woman who traveled and lectured in the U.S. in 1828-1829, and David Walker, a free-born son of a slave and an early black nationalist, will appear in town hall meetings in Riverside, San Bernardino, and Rancho Cucamonga in October 1993 and will also conduct daytime workshops during their four days in residence.

### Race Relations, Social Conflict, and Representative Democracy in Post-Industrial Los Angeles

Sponsor: Edmund G. "Pat" Brown Institute of Public Affairs, California State University, Los Angeles  
Project Director: Jaime A. Regalado  
Amount of Award: \$12,500 in outright funds

In the wake of the second massive episode of civil unrest to rock the greater Los Angeles area in twenty-seven years, this three-day conference will convene scholars and community members to discuss four questions: (1) what is the meaning of representative democracy in an increasingly divided society? (2) what is the impact of our rapidly changing economy, particularly on communities of color? (3) what are the issues of race and class that divide yet also offer coalition possibilities? (4) what is the future of multicultural relations in an increasingly fragmented urban setting? This conference begins on April 29, 1993.

### Unlikely Liberators: Japanese-American Soldiers and the Liberation of Dachau Concentration Camp

Sponsor: The Holocaust Oral History Project, San Francisco  
Project Director: Lani Silver  
Amount of Award: \$15,000

To prove their loyalty during World War II, young Japanese-American men enlisted in the U.S. Army while their families remained interned in American concentration camps. This traveling photographic exhibit and the accompanying panel discussions focusing on the Japanese-American soldiers who liberated Jewish survivors at Dachau will explore parallels between Japanese-Americans interned in the U.S. and Jewish Holocaust survivors. The project raises questions about past official mistreatment of minorities and the impact of such policies now and in the future. Plans call for the exhibit and discussion series to travel from Los Angeles to San Francisco, Sacramento, and Fresno beginning in April 1993.

### Reinventing Nature: Recovering the Wild

Sponsor: Program in Nature and Culture, U.C. Davis  
Project Director: David Robertson  
Amount of Award: \$5000 in outright funds

By focusing on four themes — environmental history, ecological philosophy, the art and literature of nature, and the study of biodiversity and bioregionalism — this conference of scholars, activists, farmers, business people, and community members brings a humanities perspective to bear on the problems of formulating a long-term public policy of land management. Held in Davis on October 15-17, 1993, the conference will include three keynote speakers, three panels and a tour of a wilderness preserve. It will also feature an artistic performance and exhibits of art.

### Journey of the Frolic: A Collaborative Plan for Programs

Sponsor: Mendocino County Museum, Willits  
Project Director: Daniel Taylor  
Amount of Award: \$24,968 in outright funds and \$3,500 in matching funds if \$7,000 is raised in outside gifts

How did an 1850 shipwreck off the Mendocino coast speed the dramatic transformation of this region into a complex, multicultural society? How do the events surrounding this local shipwreck fit into the larger narrative of national and international transformations taking place in the nineteenth century? These are two of the questions this collaborative project of exhibits, historical dramatizations, newspaper articles, and symposia will explore beginning in July 1993.

## MEDIA PROJECTS

### PRODUCTION

#### Roots in the Sand: Assimilation through Cross-cultural Marriage

Sponsor: Imperial County Historical Society, El Centro  
Project Director: Jayasri M. Hart  
Amount of Award: \$25,302 in matching funds if \$51,733 is raised in outside gifts

This one-hour documentary film examines the Imperial Valley's "Mexican-Hindoo" community, which developed in the early twentieth century when Sikhs from India's Punjab married local women of Mexican descent. After the Supreme Court decided in 1923 that the men were Caucasian but not "white persons in the popular sense," their rights to hold land and marry freely were denied. The project will consider the social concessions made to create this bi-cultural community, as well as questions of ethnicity and jurisprudence.

#### East Meets West: Buddhism in the U.S.

Sponsor: KPFA-FM/Pacifica Radio, Berkeley  
Project Director: Sue Supriano and Pamela Michael  
Amount of Award: \$15,000 in matching funds if \$30,000 is raised in outside gifts

This grant supports a series of five half-hour radio documentaries that explore Buddhism's traditional beliefs and practices, its history in America, and contemporary changes. The programs will also consider such issues as social activism among Buddhists and how the extensive participation of women is changing Buddhism in this country. The plan calls for the creation of an audio mix of history, analysis, commentary, interviews, and narration, interwoven with ambient sound, bells and chimes, chanting and music. The completed series will be broadcast on public and community stations throughout California and the United States, as well as internationally on shortwave radio.



From the documentary film project "Roots in the Sand." Julia Consuela Arias and Motal Singh were married in Las Vegas in 1935 because they were refused a license, first in California and then in Arizona, by county clerks who applied the states' anti-miscegenation laws. Photo courtesy of Norma Saikhon.



# Grants Awarded

## PRODUCTION

### Home Sweet Home: A Cooperative Colony in America

Sponsor: Louisiana Public Broadcasting, Baton Rouge, LA

Project Director: Beverly Lewis

Amount of Award: \$10,000 in outright funds

This grant supports the California location production of a one-hour video documentary about the Llano del Rio Cooperative Colony, a Utopian socialist colony established in the Antelope Valley in 1914 that later moved to Louisiana. The completed project will include interviews with surviving colonists and with scholars who will assess the often unacknowledged impact of such cooperative experiments on American life.

### Baalot Teshuva: The Return of Sarah's Daughters

Sponsor: Film Arts Foundation, San Francisco

Project Director: Marcia Jarmel

Amount of Award: \$20,000 in matching funds if \$40,000 is raised in outside gifts

This one-hour film documentary looks at the lives of formerly non-religious women in California who have chosen to become Orthodox Jews. Called baalot teshuva — women of return — many of these women are young and well educated, with past involvement in the women's movement. Blending interviews with scenes of daily life, the film examines what attracted these women to such a seemingly restrictive community and what such a choice implies for the broader society.

### Remaking the Earth: Voices and Visions of Environmental Justice

Sponsor: National Asian American Telecommunications Association, San Francisco

Project Director: Julia Jaurigui

Amount of Award: \$15,000 in matching funds if \$30,000 is raised in outside gifts

Remaking the Earth" profiles the emerging environmental justice movement, examining how and why communities of color in the United States bear the brunt of environmental hazards and neglect. Using narration, archival footage, music, interviews, and a case study of an environmental battle in Kettleman City in the San Joaquin Valley, the documentary will also consider questions of leadership and cultural diversity in the environmental movement.

### Memories

Sponsor: KVIE-TV, Sacramento

Project Director: Carol Lancaster

Amount of Award: \$15,000 in matching funds if \$30,000 is raised in outside gifts

This grant supports the production of two half-hour programs in KVIE-TV's "Memories" series, which explores the social history of Northern California through oral history interviews with elderly Californians. The first program, "The Noble Experiment: Prohibition in California," highlights the paradoxical growth of the California grape industry during Prohibition and looks at the social dilemma caused by widespread social disobedience during that era. "Whistle in the Woods: Railroad Logging in the Sierra" examines life in a company mill town and explores the technological and economic relationships between two mighty California industries — lumbering and railroads.

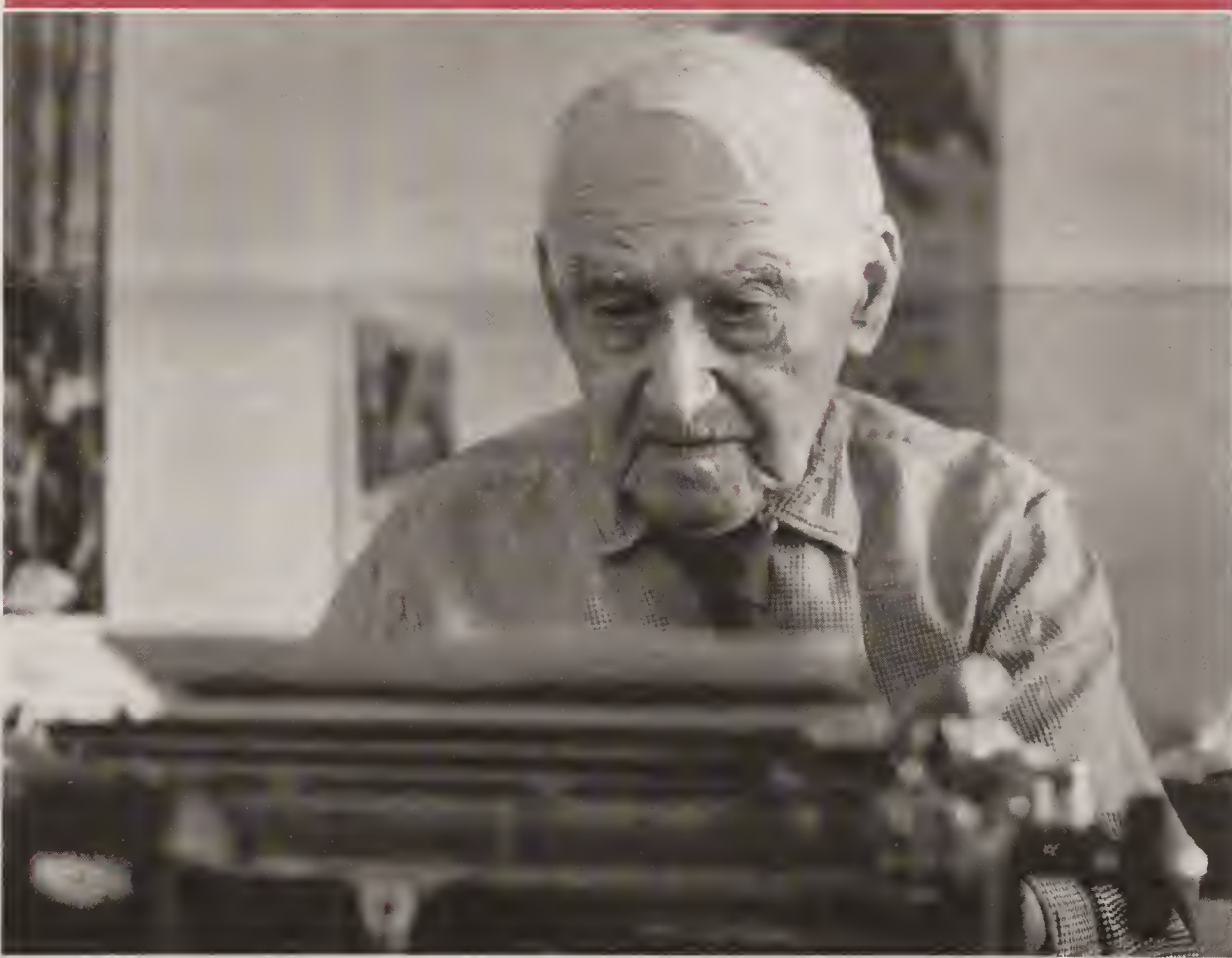
### Lost River

Sponsor: Modoc County Educational Documentary Committee, Alturas

Project Director: Cheewa James

Amount of Award: \$10,000 in matching funds if \$20,000 is raised in outside gifts

This documentary film tells the story of the Modoc War of 1872-73, and examines its effects then and since on California's Modoc Indians. Led by Captain Jack, an irregular band of no more than seventy-five Modoc warriors fought as many as seven hundred U.S. soldiers and volunteers to remain on their ancestral lands rather than return to the reservation they were assigned to share with the more numerous Klamath people farther north. The film will make use of an eyewitness account by Jeff Riddle, a half-white, half-Modoc boy whose parents tried to avert the war.



Journalist and press critic George Seldes at his typewriter at age 89. From "Tell the Truth and Run: George Seldes and the American Press." Photo by Rick Goldsmith.

## CCH GRANTS

**S**ince its creation in 1975, the California Council for the Humanities has awarded more than twelve million dollars to more than one thousand non-profit organizations, enabling them to produce exhibits, films and radio programs, lecture series and conferences of significance to Californians.

In 1992, the Council made eighty-nine out-of-cycle grants (planning, film-and-speaker, and mini grants) and forty-two regular grants.

### Tell the Truth and Run: George Seldes and the American Press

Sponsor: Film Arts Foundation, San Francisco

Project Director: Rick Goldsmith

Amount of Award: \$10,000 in matching funds if \$20,000 is raised in outside gifts

George Seldes, now 102 years old, became a leading foreign correspondent in the 1920s, a feared muckraker in the 1930s and a virulent critic of the press in the 1940s. This ninety-minute video documentary will use Seldes' life, work and legacy to examine the history and role of the press in twentieth-century America. In addition to interviews with Seldes himself, the project will include commentary by such journalists and activists as Ralph Nader, Nat Hentoff, Jeff Cohen and Victor Navasky.

### The Sun and the Stars

Sponsor: Sonoma State University Academic Foundation, Inc., Rohnert Park

Project Director: Michael Litle

Amount of Award: \$9,000 in outright fund

"The Sun and the Stars" is an adaptation of Gerald Haslam's short story "Missing in Action," which revolves around the recollection of a crime committed at the height of anti-Asian sentiment during World War II. The drama focuses on both the moral dilemma of the character who committed the crime and the historical context in which the crime was committed. This half-hour film adaptation is the first in a series of California-based stories of cross-cultural conflict and resolution.



# Grants Awarded

## S C R I P T S

### La Clave

Sponsor: Film Arts Foundation, San Francisco  
Project Director: Jeff Kotzmon  
Amount of Award: \$10,000 in outright funds

Through an examination of the history of Salsa and a look at the community of musicians and people who surround the music, this half-hour video documentary script highlights themes of harmony in diversity, cross-cultural education, and the importance of community. The project provides both cultural and scholarly commentary on the musical form and instrumentation that make up this fusion of various musical traditions and raises questions about the relationship between art and community.

### Oaxa-California: From Fresno to Jaltepec

Sponsor: International Documentary Association, Los Angeles  
Project Director: Trisha Ziff  
Amount of Award: \$10,000 in outright funds

Every year, one in four Oaxaqueños leaves home in Oaxaca, the poorest Mexican state, and heads north to the United States. The intricate exchange of traditions, values, language, and ideas involved in such a migration is the subject of this one-hour film script. This project follows the Mejias, an apparently "all American family," from their home in Fresno, California as they undertake their annual pilgrimage to their village, Jaltepec, in the Mixteca region of Oaxaca. Plans call for the film script to examine migration as an economic necessity, a rite of passage, and a cultural exchange powerful enough to transform both societies simultaneously.

### Sampaguita: The Story of Pinays in America

Sponsor: Visual Communications, Los Angeles  
Project Director: Noomi De Castro  
Amount of Award: \$10,000

This documentary film script project will explore the roles of Filipina women pioneers (Pinays) in the United States. The project will feature four pioneer women, all now in their eighties, whose lives represent the early immigrant experience in this country and will examine how their experiences in the early twentieth century relate to contemporary issues facing our society.

### The Living Tree

Sponsor: International Documentary Association, Los Angeles  
Project Director: Flora Moon  
Amount of Award: \$10,000 in outright funds

Flora Moon's own story of rediscovering relatives separated after Mao's revolution in China serves as the basis for addressing such themes as the relationship of larger social movements and the integrity of the family in this script for a one-hour documentary film. The project also concerns itself with how personal and cultural symbols of the past help create a coherent sense of self, and what happens when such symbols are absent.



"The Little Carabineri" is the title of this photograph by Ernesto Barzan. The image is part of the cultural record of San Francisco's North Beach which this script project will focus on as it seeks to illuminate the nature of ethnic identity in a multicultural society.

### The Last Italians

Sponsor: Boy Arco Video Coalition  
Project Director: Domenic Stonsberry  
Amount of Award: \$10,000 in outright funds

Before World War II, more than 50,000 Italians lived in San Francisco's North Beach. Less than forty years later, this Italian neighborhood has all but vanished. This script project for a one-hour documentary video will focus on the Italian culture that still remains in North Beach, looking at its interaction with such groups as the Chinese immigrant community and the Beats and seeking to illuminate the nature of ethnic identity in a multicultural society by showing how social forces at work since the war encouraged a generation of Italian Americans to abandon their inner city neighborhood for the suburbs.

### Motherhood Mystique

Sponsor: Film Arts Foundation, San Francisco  
Project Director: Beth Sanders  
Amount of Award: \$10,000 in outright funds

Are women still viewed first and foremost as mothers? This is the central question examined by this one-hour video documentary script project. Weaving together personal biography and social history, the project will profile five women without children, reflecting on such issues as the reasons for their choices, how they have been shaped by the changing status of women, and motherhood as an identity, institution, and ideology.

### Endgame at Folsom

Sponsor: Cultural Research & Communication, Inc., Berkeley  
Project Directors: Judith Lit and Vivion Kleinman  
Amount of Award: \$10,000 in outright funds

Samuel Beckett's play, "Endgame," becomes the basis for this case study of how such themes as individual transformation, confinement, and the quest for meaning have concrete existence for inmates serving life sentences. This feature-length film script project chronicles the rehearsal and production of "Endgame" with a primarily African-American cast drawn entirely from inmates at Folsom prison. It will include thematic asides which explore, for example, social constructions of the African-American male and the dynamics of race relations in a prison setting.

### Mandinka Rap

Sponsor: Film Arts Foundation, San Francisco  
Project Director: Suson Carpendole  
Amount of Award: \$9,880 in outright funds

Separated for centuries from Africa, African-America music still retains elements of the West African griot (gree-oh) tradition. In this documentary film script project, a pilot for a three-part series, Michael Franti, a rapper from San Francisco, will meet Baaba Maal, a griot from Dakar, Senegal. Through their collaboration in a performance with youth groups from both cities, the parallels between African-American rap music and the griot tradition will be explored and elaborated. The script will also consider the griot's and rapper's common roles as oral historians and messengers — and their ambiguous status in their respective societies.



# Calendar of Humanities Events

Please note: Dates and times should be confirmed with local sponsors. These listings are often provided to the Council well before final arrangements are made.

## E X H I B I T S

**Through April 4** "Seeds of Change" is a traveling exhibit from the Smithsonian Institution exploring 500 years of encounter and exchange among Native American and European peoples. A local reading and discussion group associated with the exhibit is planned for February and March. At the Community Memorial Museum, 1333 Butte House Road, Yuba City. 916/741-7141.

**April 4 - July 25** "To the Azores and Back Again: In Painting and Poetry," is a traveling exhibit dealing with immigration, memory, family, and the place we choose to call home. At the Merced County Courthouse Museum, 21st and N streets, Merced. 209/385-7426.

## E V E N T S

**Feb. 6 - 7** "People of the Klamath: A Native American Salmon Symposium" is part of "Native Reflections," a ten-day festival celebrating the art, culture, and life of Native Americans in Humboldt County. From 10 a.m. to 5 p.m. Saturday and Sunday. At Center Arts, Humboldt State University, Humboldt. 707/826-4411.

**Feb. 11** "Vanishing Landscapes: The Natural History of the Great Central Valley" is the subject of geographer William Preston's lecture, the second lecture in the colloquium series "The Other California." At 7 p.m., Modesto Junior College, 435 College Avenue, Modesto. 209/575-6330.

**Feb. 17** "Malcolm X Speaks" is a chautauqua performance by Charles Everett Pace, who will portray Malcolm X. At 11 a.m., San Bernardino Valley College Auditorium, 701 South Mount Vernon Avenue, San Bernardino. 909/888-6511, ext. 1194.

**Feb. 18** "Indigenous Peoples in the Great Central Valley" is the title of author Malcolm Margolin's lecture, the third lecture in the colloquium series "The Other California." At 7 p.m., Modesto Junior College, 435 College Avenue, Modesto. 209/575-6330.

**Feb. 18 & 19** "Malcolm X Speaks," a chautauqua performance in which Charles Everett Pace portrays Malcolm X, starts at 7 p.m. on Thursday and at noon on Friday. At the Wignall Museum Gallery, Chaffey College, 5885 Haven Avenue, Rancho Cucamonga. 909/941-2389.

**Feb. 19** "Malcolm X Speaks," a chautauqua performance by Charles Everett Pace, begins at 7 p.m. At Allen Chapel AME Church, 4009 Locust Street, Riverside. Please call 909/688-7981 or 909/782-5958 for more information.

**Feb. 25** "Changing Faces of the Central Valley: The Ethnic Work Force" is the subject of historian Sally M. Miller's lecture, the fourth lecture in the colloquium series "The Other California." At 7 p.m., Modesto Junior College, 435 College Avenue, Modesto. 209/575-6330.

**Feb. 27** "Malcolm X Speaks" is a chautauqua performance in which Charles Everett Pace will portray Malcolm X. At 7:30 p.m., Morris Dailey Auditorium, San Jose State University, One Washington Square, San Jose. 408/924-2450.

**March 3** "The Moral Life — Who Cares?" is the subject of social philosopher Robert Bellah's lecture, the first in a five-part series of lectures and discussions sponsored by Grace Cathedral Church. At Grace Cathedral, 1051 Taylor Street, San Francisco. 415/756-6611.

**March 4** "Elizabeth Cady Stanton" is a chautauqua performance with Sally Roesch Wagner portraying Stanton. At 12:30 p.m., Raef Hall, American River College, 4700 College Oak, Sacramento. 916/484-8211.

**March 4** "The New Californians: Diversity and Conflict" is the title of historian James J. Rawls' lecture, the fifth lecture in the colloquium series "The Other California." At 7 p.m., Modesto Junior College, 435 College Avenue, Modesto. 209/575-6330.

**March 4** "Elizabeth Cady Stanton" is a chautauqua performance with Sally Roesch Wagner portraying Stanton. At 7:30 p.m., University Union, California State University, 6000 J Street, Sacramento. 916/454-6011.

**March 6** "Indians and Blacks: The Syracuse Tradition of Resistance" is a public lecture by Sally Roesch Wagner. At 7:30 p.m., First Baptist Church, 305 North California Avenue, Palo Alto. 408/268-0723.

**March 7** "Influence of the Iroquois on Women's Rights" is a public lecture by Sally Roesch Wagner. At 10 a.m., Los Gatos Unitarian Fellowship, 15980 Blossom Hill Road. 510/736-4816.

**March 7** "Matilda Joselyn Gage and the Iroquois Suffragist Alliance" is a public lecture by Sally Roesch Wagner. At 7 p.m., First Unitarian Church of San Jose, 160 N. 3rd Street. For information, please call 408/241-7614.

**March 8** "Elizabeth Cady Stanton, Suffragist" is a chautauqua performance by Sally Roesch Wagner. At noon, San Jose City College, 2100 Moorpark Avenue. Please call 408/298-2181 ext. 3884 for more information.

**March 10** "Who Lives? Who Dies? Who Decides?" is the title of Ann Lammers' lecture, the second in this series of lectures and discussions sponsored by Grace Cathedral Church. At Grace Cathedral, 1051 Taylor Street, San Francisco. 415/756-6611.

**March 11** "Water in the Valley and the Art of the Possible" is the title of author and soil scientist Garrison Sposito's lecture, the sixth in the colloquium series "The Other California." At 7 p.m., Modesto Junior College, 435 College Avenue, Modesto. 209/575-6330.

**March 12** "An Evening with Moliere" is a lecture on "Tartuffe" and the theater of Moliere presented by professor Leonard C. Pronko. At 6:30 p.m., preceding the Chaffey College Theater Department's production of Tartuffe. Wignall Museum Gallery, Chaffey College, 5885 Haven Avenue, Rancho Cucamonga. 909/941-2389.

**March 18** "A Delicate Balance: Natural Habitat Preservation vs Agribusiness Development" is the title of Nature Conservancy Regional Director Steve McCormick's lecture, the seventh lecture in the colloquium series "The Other California." At 7 p.m., Modesto Junior College, 435 College Avenue, Modesto. 209/575-6330.

**March 25** "Voices from the Heartland," the eighth program in the colloquium series "The Other California," will feature a lecture and readings by historian James Houston. At 7 p.m., Modesto Junior College, 435 College Avenue, Modesto. 209/575-6330.

**March 30-May 25** "Five American Poets Who Made a Difference" is a reading-and-discussion series that meets at 7 p.m. every two weeks at the Redwood City Public Library, 1044 Middlefield Road, Redwood City. The meetings will focus on the lives and works of Emily Dickinson, Walt Whitman, T.S. Eliot, Langston Hughes and Sylvia Plath. For more information, please call 415/780-7061.

**March 31** "Ecology: To Hell in a Handbasket" is the subject of Rev. Carla V. Berkedal's, the final lecture in a series of lectures and discussions sponsored by Grace Cathedral Church. At Grace Cathedral, 1051 Taylor Street, San Francisco. 415/756-6611.

**April 1** "The Other California: Summary and Look into the Future," the final program in the colloquium series "The Other California" will feature author Kevin Starr. At 7 p.m., Modesto Junior College, 435 College Avenue, Modesto. 209/575-6330.



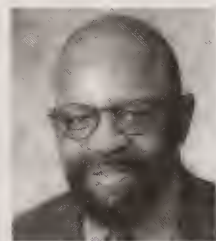
# Humanities News

## New Council Members Announced

Five new members will join the Council in March.

**Paul Apodaca** is curator of Native American Art at the Bowers Museum in Santa Ana, California. He is also a professor of American Indian studies at Chapman University in Orange, California and an executive producer of "Native America," a weekly television program on American Indian culture. Apodaca wrote and performed the musical score for the Academy Award-winning documentary "Broken Rainbow" in 1985.

**Elliott Butler-Evans** is associate professor of English at the University of California at Santa Barbara, where he concentrates on cultural criticism and American literature. He is the author of *Race, Gender, and Desire*, a study of Black women writers, and numerous scholarly articles and works of short fiction. In 1991 Butler-Evans was a visiting scholar at the Center for Literary and Cultural Studies at Harvard University. He holds a doctorate in the history of consciousness from the University of California at Santa Cruz.



**David K. Glidden** is professor of philosophy at the University of California at Riverside. He has written extensively in scholarly journals on topics in ancient philosophy, the modern history of empiricism and the ethics of fiction. A frequent contributor to the opinion pages of the *Los Angeles Times*, the *Riverside Press-Enterprise*, and other newspapers and magazines, Glidden was recently elected a member of the National Book Critics Circle. He holds a doctorate in classical philosophy from Princeton University.



**Isabel Hernandez-Serna** is the director of University Outreach Services at California State University in Sacramento, where she has been a strong advocate of programs to bring under-represented students into the student body. She is also a professor in the ethnic studies department and has taught courses in Latin American and Mexican literature, Spanish, and bilingual education. Hernandez-Serna holds a doctorate from Stanford University and currently serves on the board of directors of the Crocker Art Museum.



**Mitsuye Yamada** is a writer whose many publications include *Camp Notes and Other Poems*, and *Desert Run*. A recent visiting professor at UCLA and artist-in-residence at San Diego State University, Yamada has conducted workshops and lectured at colleges and universities across the country on poetry, Asian American literature, Asian American women and feminism, human rights, and ethnic Americans. She is the 1992 recipient of the Jessie Bernard Wise Women Award from the Center of Women Policy Studies.



## Changes to Minigrant Deadlines

The Council now accepts minigrant and other out-of-cycle requests only on the first working day of each month. Applicants will be notified of the Council's decisions within the following month.

This change also applies to proposal planning grant, film-and-speaker minigrant, and re-presentation grant requests.

## Los Angeles Office Moves

The Council's Los Angeles Office has relocated from Suite 1103 to Suite 702 at 315 W. Ninth Street, Los Angeles. The phone number is unchanged.

## Proposal-Writing Workshops

Workshops are scheduled during February for people interested in submitting proposals at the Council's April 1 deadline.

In San Francisco:

Wednesday February 17 10:00 a.m. - 12:30 p.m.

In Los Angeles:

Thursday February 18 10:00 a.m. - 12:30 p.m.  
Tuesday February 23 10:00 a.m. - 12:30 p.m.

In San Diego:

Thursday February 18 10:00 a.m. - 12:30 p.m.

The workshops are free, but advance registration is required. Please call the nearest Council office (415/391-1474 in San Francisco, 213/623-5993 in Los Angeles, and 619/235-2307 in San Diego) to register and confirm dates.

## New Editor Hired

The Council has hired Alden Mudge as editor of its publications. He will also serve as publicist in the Council's drive to gain wider recognition and support for its public humanities programming. A graduate of SUNY at Binghamton with a bachelor's degree in English, Mudge was assistant editor at the Commonwealth Club of California, a public affairs forum, before coming to the Council.

## Council Member Resigns

**John D. Taylor** has resigned from the Council due to his move from California to North Carolina. The Council received the resignation with regret and wishes Taylor the best of luck.

## CHART A NEW COURSE WITH THE CALIFORNIA COUNCIL FOR THE HUMANITIES

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My donation may be matched by the National Endowment for the Humanities, providing \$2 for humanities programs for every dollar I donate!

While you're helping the CCH, please take a minute to tell us more about your interests and activities:

☐ Attend public humanities events (lectures, exhibitions, etc.)

☐ Interest in media (documentary film, radio, etc.)

☐ Work or professional affiliation in the humanities

☐ Educator

☐ Writer

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☐ Past or potential CCH grant-seeker

### Saluting Donors to the California Council for the Humanities 1993 "New Connections" Annual Fund

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CALIFORNIA COUNCIL FOR THE HUMANITIES

The California Council is a partnership of public and academic life whose mission is to bring the insights of history, literature, philosophy and the world of ideas to Californians everywhere in the state.

Since its inception in 1975, the Council has awarded more than \$12 million enabling nonprofit organizations to produce exhibits, film and radio programs, lecture series and conferences on topics of significance to Californians. Over 1000 museums, libraries, media organizations, professional associations, arts presenters, government agencies and community groups benefitted from Council support.

The Council also serves Californians with projects of its own. These include an annual humanities lecture and presentation serving a different city each year; a Scholars in the Schools program; publications distributed to libraries, scholars and the general public; coordination and support of local humanities coalitions; an initiative on the common good, which is a partnership of organizations dedicated to values of collaboration in public life; and, in 1992, a travelling "living history" chautauqua on the legacy of Columbus, touring four California cities.

The Council is an independent not-for-profit organization supported by contributions from individuals, corporations and foundations, and by grants from the National Endowment for the Humanities, the federal agency of which the Council is statewide affiliate.

Major grant proposals are accepted on April 1 and October 1. Proposal planning grant requests for up to \$750, minigrant requests for up to \$1,500, and Film-&-Speaker minigrant requests for up to \$500 may be sub-mitted at any time. Interested nonprofit organizations should request a free copy of the 1992 Guide to the Grant Program from the San Francisco office.

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NEXT PROPOSAL DEADLINE: April 1, 1993

Proposals must conform to the 1992-1993 *Guide to the Grant Program*. Send 10 copies to the San Francisco office by the due date.

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